



JOHN MARIN
IN RETROSPECT



No. 63 *Middle Manhattan Movement*, 1928
LENT BY THE MUNSON-WILLIAMS-PROCTOR INSTITUTE

JOHN MARIN IN RETROSPECT

An Exhibition of his Oils and Watercolors

THE CORCORAN GALLERY OF ART

Washington, D. C.

March 2 - April 15, 1962

THE CURRIER GALLERY OF ART

Manchester, New Hampshire

May 9 - June 24, 1962

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MR. AND MRS. KURT WIENER

WILLARD STRAIGHT HALL,
CORNELL UNIVERSITY

THE WILMINGTON SOCIETY OF FINE ARTS

YALE UNIVERSITY ART GALLERY

THERE ARE ALSO SEVERAL PRIVATE OWNERS WHO HAVE ASKED TO REMAIN ANONYMOUS.

FOREWORD

THIS RETROSPECTIVE EXHIBITION OF THE WORK OF JOHN MARIN IN WASHINGTON is an added tribute to a great artist in a city that knows his work well. The large group of his works in the Phillips Collection, as well as that Gallery's series of exhibitions which culminated in the Memorial show in 1955, have given Marin a following here such as few American artists have enjoyed.

We are most grateful to Mr. Charles Edward Buckley, Director of The Currier Gallery of Art, Manchester, New Hampshire, not only for the essay on Marin which he has prepared for this catalogue, but also for the effort and discriminating judgment he has exercised in assembling the works shown in the exhibition. Mr. Buckley is no stranger to the Corcoran, having served as its Keeper of the Clark Collection from 1949-1951, and it has been a renewed pleasure to work closely with him on this project.

We are grateful, too, for the generous assistance of Mrs. Edith Gregor Halpert and Mr. John Marin, Jr. in making their personal knowledge of the artist and their rich files available to Mr. Buckley in his quest for material.

The Gallery is greatly indebted to Mr. Kurt Wiener whose generosity has made possible the color plate in this catalogue, *From Flint Isle—No. 1*. As for the staff, I should like to express my appreciation first to Henri Dorra, former Assistant Director, who, before leaving the Gallery, laid the groundwork for the exhibition; to Gudmund Vigtel, Assistant Director, who is responsible for the installation in Washington; and to Mrs. A. Robert Forbes, Registrar, who has so efficiently carried through all administrative details.

However, without the enthusiastic support of the collectors, museum directors and curators who have lent their works, this exhibition would not have been possible. We are deeply grateful to them.

HERMANN WARNER WILLIAMS, JR.

Director

The Corcoran Gallery of Art

MARIN

M^{ARIN} saw how it feels:
the first raw shock
of Labrador current,
the surfacing gasp
at jut of rock,
bent sails, and wedged
trees. He wrote it:
Stonington, Small
Point, and Cape Split,
through a pane so
cracked by the lode-
star sun that he
swam back, blinded,
into himself, to
sign the after-
image: initialed
mountains, ledged
towns (white as
Machias after
the hayrake rain),
sun-splintered
water and written
granite; dark light
unlike what you
ever saw until,
inland, your own
eyes close and, out
of that sea-change,
islands rise thick
like the rip-tide
paint that, flooding,
tugs at your vitals,
and is more Maine
than Maine.

From THE ISLANDERS by Philip Booth
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INTRODUCTION

WHEN JOHN MARIN DIED AT CAPE SPLIT, MAINE, on October 1, 1953, he was just short of fulfilling his eighty-third year: a long life by any measure and one that had been creatively adventurous for upwards of fifty years.

In 1870, the year in which Marin was born, the French Impressionists were the avant-garde. At home, Winslow Homer had just been introduced to the public by means of his Civil War pictures and Thomas Eakins, then only twenty-six, had but recently returned to Philadelphia from his student days in Paris. Mid-way in Marin's career, the once scorned Impressionists were revealed in a light which has grown brighter ever since, and Homer and Eakins at last recognized as American painters of undeniable stature. In the year of Marin's death, Picasso had already entered a wonderfully youthful and productive old age while a brilliant group of action painters was revolutionizing American art. Thus time had moved swiftly and had brought many changes.

Marin, who had held to his own course, had not been much affected by the winds that carried so many European influences to this country after the Armory Show. And, considering his years, it was not surprising that he paid so little attention to the new painting that developed here at the close of World War II. Yet, for a long time the individuality of Marin's vision, which Alfred Stieglitz, his lifelong friend and dealer, had been at such pains to foster and protect, had assured him of a position in the front rank of American artists of the twentieth century.

While born in Rutherford, New Jersey, Marin's boyhood and early years were spent in nearby Weehawken, which was still a pleasant suburban town just across the Hudson from New York. After his early schooling, Marin had spent a year at Stevens Institute of Technology, in Hoboken, and then tried his hand at architecture. But four years of drudgery at drafting tables in architects' offices and two practising on his own were enough to permanently blight any further interest he might have shown in that direction. In the indecisive period that followed, Marin painted and coped as best he could with the problems of life. Finally, in 1898, he entered The Pennsylvania Academy of the Fine Arts, a move which introduced him to more sympathetic surroundings. For two years he worked at the Academy where, among other things, he found encouragement from Thomas B. Anshutz, an honest painter and professor of drawing and painting, a post formerly held by Eakins.



No. 4 *Weehawken Sequence, No. 20.* 1903
LENT BY THE WILLIAM HAYES ACKLAND MEMORIAL ART CENTER,
UNIVERSITY OF NORTH CAROLINA

After his Academy days, Marin was too unsure of himself, for the moment, to move ahead with much confidence. And yet, in a series of oils that he painted out-of-doors during the winter of 1903-1904, his subsequent interest in New York as a theme is already present and also, stylistically, a first appearance may be noted of some of the chief elements that bear on his later development. In these small studies—the various Weehawken Sequences—which stem directly from his visual experiences, Marin shaped the essentially abstract images that his searching eyes discovered in his subjects. These still comparatively unknown works, so far in advance of their time, are a revelation to the observer unprepared for their concentrated force and originality of conception. Thus so early was Marin sensitive to the less obvious qualities that give to the visual world its true character.

With a brief attendance at The Art Students' League in 1904, Marin ended his formal training, such as it had been. In the following summer he



No. 39 *Bridge, with New York Skyline, 1912*
LENT BY MRS. J. A. VANDENBERGH

made his first visit to Europe where Paris was the center of his activities. There, but for short trips to Italy, London and the Netherlands, he remained until December, 1909, when he returned to the United States. By spring he was back in Europe, this time staying not much more than a year. In France and Italy he had produced etchings reminiscent of Whistler and there were some watercolors from Paris, London and the Tyrol, which he visited in 1910. In looking back, these watercolors already bear the mark of Marin's individuality and are the key to the evolution of his style in the next few years. His work had not aroused much interest in Paris, nor had he expected that it would, but of far greater importance for his future was the attention that Stieglitz had begun to give to it. By 1909, even before Stieglitz had met Marin, he had coupled him with Alfred Maurer in a small exhibition in his gallery at "291" Fifth Avenue.

At the moment of Marin's return in May, 1911, it may not have occurred to him that he would never again visit Europe, but the excitement of New York as he saw it, on the verge of a now historic period of growth in the downtown region, opened his eyes to some of the opportunities an American artist could find at home. Again, as in 1903, he turned to the city, this time using watercolor as his medium. His style—still echoing Paris and the Tyrol—was delicate and Whistlerian, yet the feeling of structure and the pattern of human activity which were so much a part of his new subject called for the evolution of a sharper and more emphatic manner. In the watercolors of 1912 and 1913 this is already evident in the broken areas of color by which Marin expressed his enthusiasm for the angular profile of the daring new architecture that soared above the skyline of an earlier city.

The city never lost its fascination and throughout his life Marin returned to its panoramic sweep and varied rhythms. He saw it as a kind of bustling paradise and as one of the formative influences in his life. First in his watercolors and later in his oils, he observed it from many different points of view and created vivid pictorial equivalents for the complex interrelation of its harsh angles, the impact of light on surfaces of glass and stone, the spatial tensions and the myriad contrasts of movement.

The discovery of New York was followed by the discovery of the Maine coast in the summer of 1914. At the outset, Maine may not have promised Marin much more than passing relief from the torrid heat of the city and perhaps some new subjects but soon it became a force in his life even more powerful than that of New York. The series of superbly alive watercolors that began with this first year continued with few interruptions to the time of his death. In these, and in the magnificent oils that came in the 1930s and after, Marin paid tribute to the region he loved with such a consuming

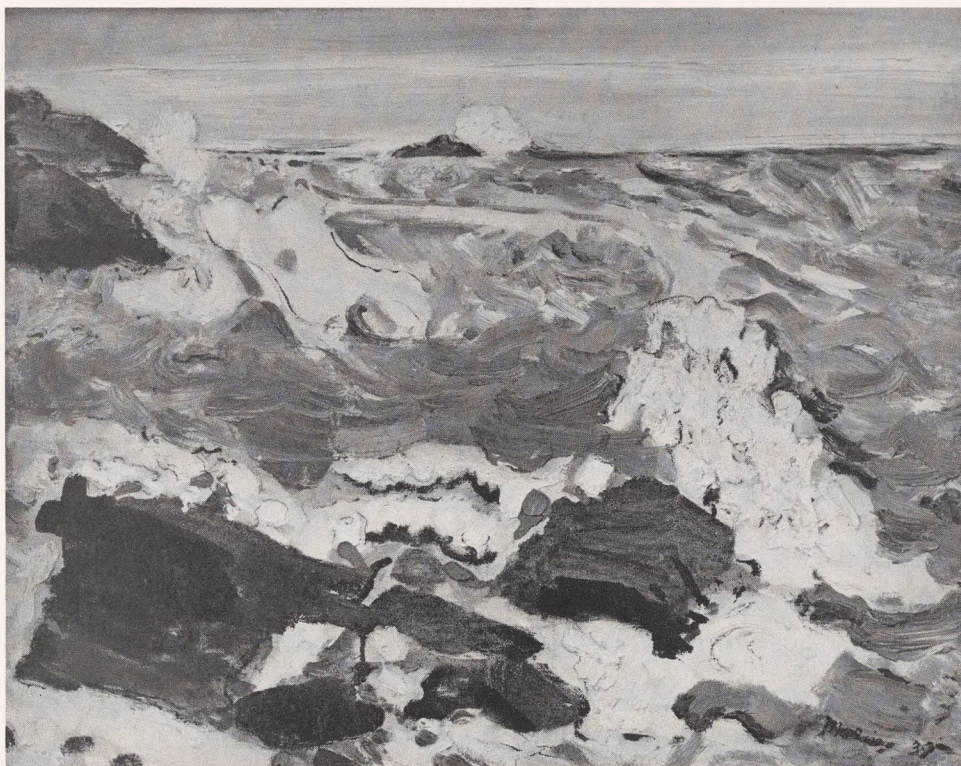


No. 6 *Mid-Manhattan, No. 1*, 1932
LENT BY THE NATHAN EMORY COFFIN COLLECTION,
DES MOINES ART CENTER

passion—as once Winslow Homer had done—and they comprise an extraordinary visual analysis of its inner nature. To the almost hourly changing appearance of this richly varied landscape that embraced sea, island, shore and mountain, Marin was completely devoted. And yet, merely to record its outward look was not his intention for he was searching for something more fundamental, an expression through the highly personal idiom that he was creating of the interpenetration of all forces of nature. To some extent this was already evident in his New York watercolors of 1912-1913, but the style that emerged over the next few years was far more developed. In strength and variety it had gained enormously. Thus at last, Marin had the means by which to express his deep-felt convictions about such diverse matters as the refraction of early morning light from the polished surface of the sea, the force of wind beating against scrubby trees, or the movement of a sailing vessel as it pitches in turbulent water.

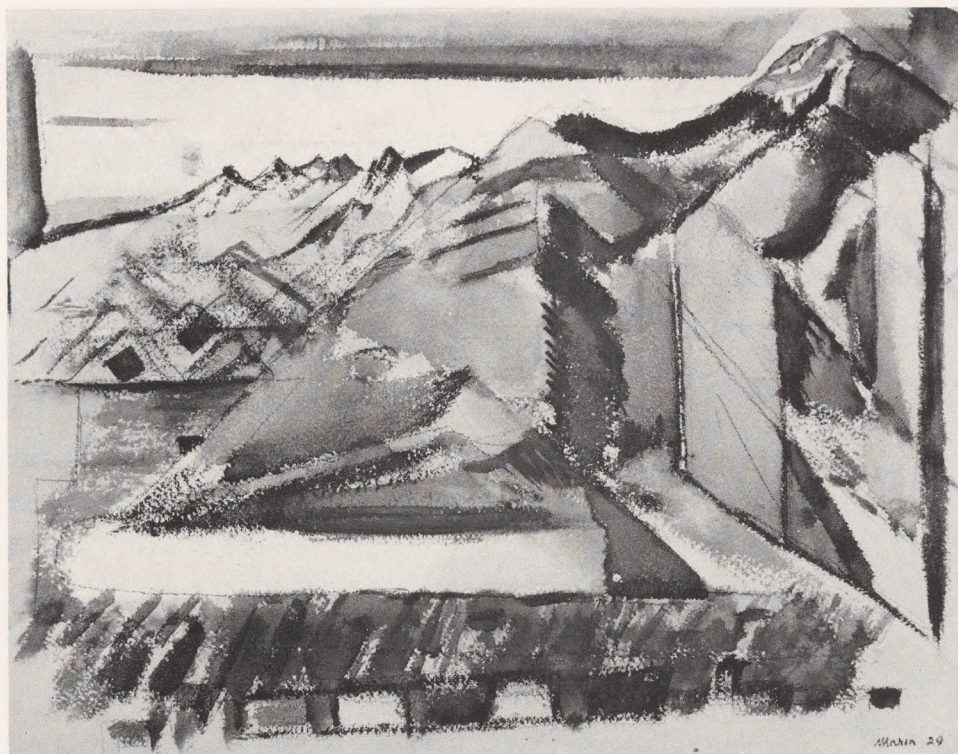


No. 49 *The Sea, 1922*
LENT BY MR. AND MRS. PAUL STRAND, COURTESY,
THE CURRIER GALLERY OF ART



No. 13 *Sea After Hurricane, Cape Split, Maine, 1938*
 LENT BY THE SAN FRANCISCO MUSEUM OF ART

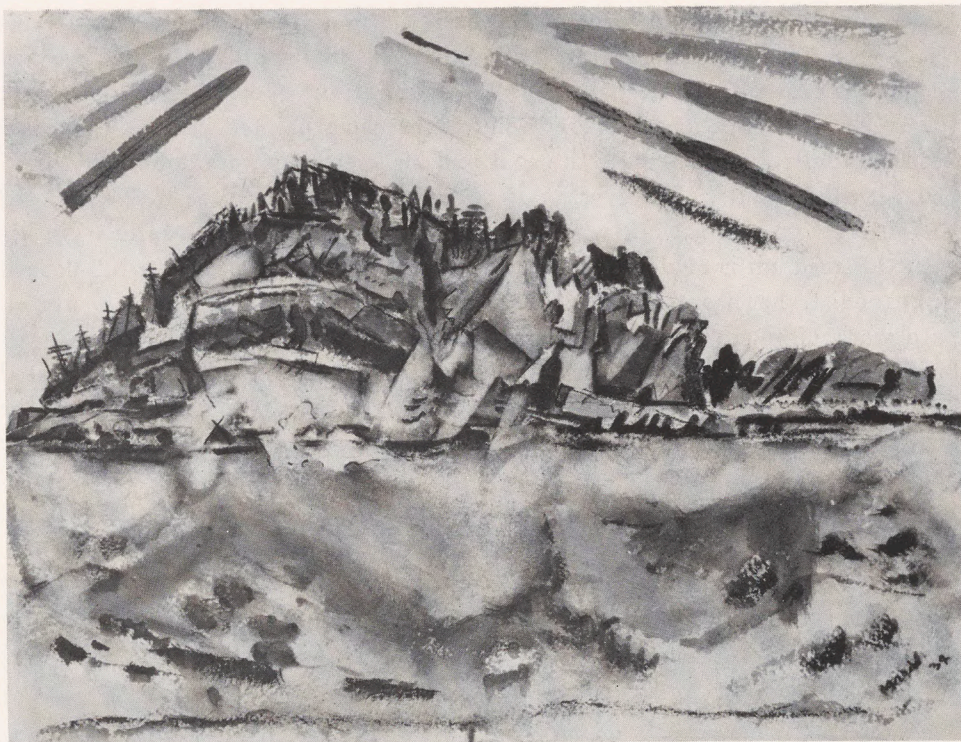
Throughout the 1920s, Marin worked almost exclusively in watercolor. During summertime excursions into the Maine landscape he explored its potential in almost endless variation, thus deepening his insight into it and further elaborating his technical control. While Marin respected the traditional properties of watercolor and with masterly skill could apply a radiantly transparent wash, he could also work as forcefully as an ancient Chinese landscape painter. Often, as in *Region of Brooklyn Bridge, Fantasy*; or *Middle Manhattan Movement*, he broke up the forms of a subject, combining the fragments through areas of color into visual relationships of striking originality. In his late watercolors, such as *Movement, Sea with Figures*; *Tunk Mountains*; or *Sea Piece*—a work in which a tangle of line envelops patches of color in a Marinesque parallel to the dynamic rhythms of Jackson Pollock—the unity among the elements of the composition is more than ever fully realized.



No. 65 *Mountain Near Taos, 1929*
LENT BY MR. AND MRS. JAMES S. SCHRAMM

In the best of Marin's watercolors the effect is one of sustained brilliance and revelation, as though there could be no question of the essential "rightness" of the artist's work in 1936, he had this to say of his use of the medium, Marsden Hartley was keenly appreciative of Marin's achievement and in his notes for the catalogue of the Museum of Modern Art's retrospective exhibition of the artist's work in 1936, he had this to say of his use of the medium, ". . . No one has made it more powerful, more velvety, more metallic, more acrid or more sinister and more provocative of the great sources of nature . . . No one has so completely realized in this medium the exact condition of a high moment . . ."

Marin's first few summers in Maine were divided between several tiny communities. However, by 1919, he settled at Stonington, on the eastern side of Penobscot Bay, and there he spent eight productive summers. Nearby was Deer Isle, the source of some of his finest watercolors. Early in the 1930s Marin moved east again, this time to Cape Split and Addison, mid-way between Mt.

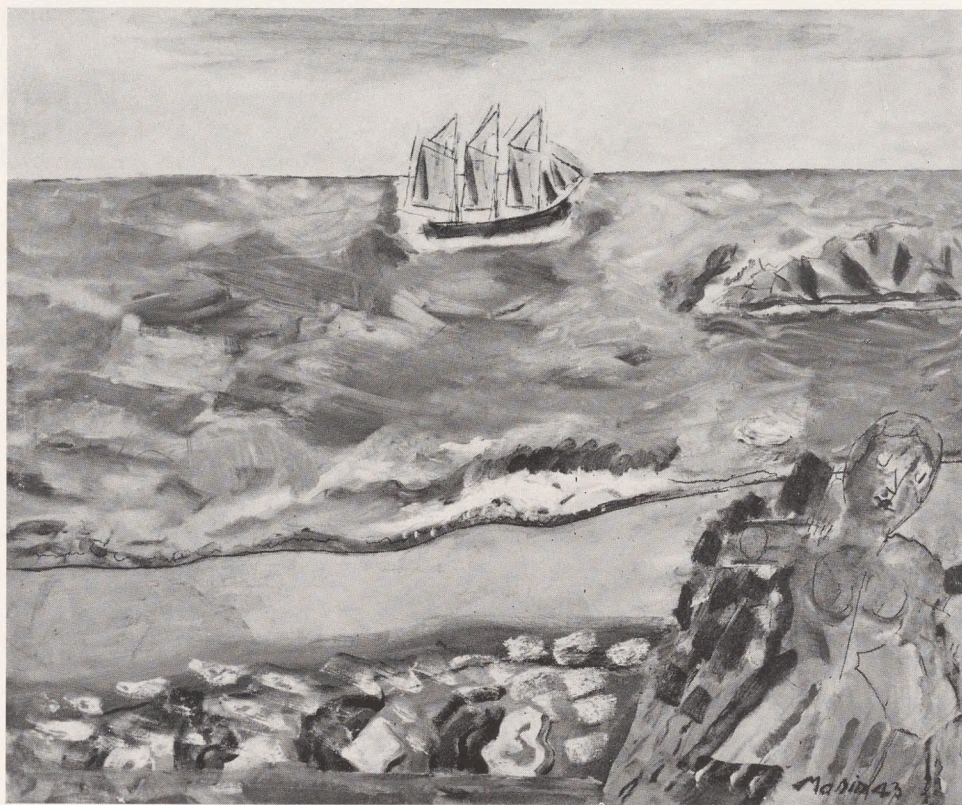


No. 73 *Ship's Stern Island, 1934*
LENT BY MR. J. WELLES HENDERSON

Desert and Eastport, the most distant town in Maine. This was new country, rugged and not yet too well-known, and it was there that he worked almost every year until the final summer.

The principal axis in Marin's life linked Cliffside with Maine, but there were a few variations in this established pattern, notably the side trips to the White Mountains and the Southwest. Between 1924 and 1927, and once again in 1947, he passed through New Hampshire heading either toward a summer in Maine or back home. These were only brief interludes, yet Marin tackled the mountains with his characteristic energy and spirit of discovery, and each visit yielded a few splendid watercolors. With stenographic brevity and intuitive grasp of their structure, he defined the thrust of Chocorua's sharp peak or those in other nearby ranges. In the summer of 1929, and also in the following year, Marin visited New Mexico, staying on Mable Dodge Luhan's property, in Taos. After the confinement of an eastern winter, the scale and clarity of the southwest released his imagination and from this barren landscape came some watercolors that are among his most powerful.

That Marin was dedicated to watercolor is obvious, but soon after his return from New Mexico he at last came to grips with oil, the medium in which he produced over the next twenty years an important body of work. Between the Weehawken "sequence" and a group of seascapes painted in 1932, there had been only infrequent attempts to use it and his keen eyes were not wholly satisfied with the results. However, in *Rock and Sea, Small Point, Maine*, painted the year before and a work which represents a new direction, Marin's kinship with this medium is evident. Here, with something of the zeal of a full-fledged expressionist, he has translated the agitation of the subject into a unified patchwork of rough pigment, a terse summary of the action of the sea as it breaks over rocks. To the sensuous characteristics of oil paint, as illustrated by this and many other paintings, Marin was extremely sensitive. Over the next few years in such paintings as *Looking up Fifth Avenue*; *Composition, Cape*



No. 16 *Boat, Sea and Rocks*, 1943
LENT ANONYMOUSLY

Split, No. 2; and *From Seeing Cape Split*, he increased his working range in the medium, contrasting thick pigment with transparent washes and even areas of exposed canvas. In the last decade of his life, it is apparent that Marin had achieved a new scope and freedom that once more demonstrated the youthfulness of his vision.

This ultimate triumph is splendidly illustrated by the sparkling late apple orchards in blossom, the paintings of Lead Mountain and the Ramapo River, and the succession of powerful seascapes which climax his dedication to a motif that had been a dominant force in his life since that first Maine summer. In these late works, Marin's vision is all-embracing, simultaneously taking into account form and color, movement and repose, space and the respect that he always had for the surface of his canvas, as well as the sensuousness of his medium. To the end of his life, Marin remained a dynamically creative figure, one who repeatedly broke into fresh ground so that he might probe deeper into the grand design of nature as he experienced it. This ability to renew himself is evident at every stage of his development, as strongly manifest at the start as in the full flowering of the last years of his life. In a way curiously parallel to that of Cézanne—although the relationship between them is nowhere specific—Marin was dependent upon nature, drawing from this source his primary strength and originality, rather than from a close alliance with any of the formalized movements that attracted many of his colleagues, although his work often anticipates them.

Thus Marin's ever youthful vision which is so splendidly expressed in the rich legacy of work that is ours from some fifty years of dedication to an ideal, led him on, until, on that October day nearly nine years ago, when he was at last overtaken by the swift movement of time.

CHARLES E. BUCKLEY, *Director.*
The Currier Gallery of Art



"John Marin at Work," Taos, New Mexico, 1930
photograph by PAUL STRAND

CATALOGUE OF THE EXHIBITION

oils

1. WEEHAWKEN SEQUENCE
1903
8½ x 11½ in.
Courtesy of The Downtown Gallery

2. WEEHAWKEN SEQUENCE
1903
8½ x 11½ in.
Courtesy of The Downtown Gallery

3. WEEHAWKEN SEQUENCE
1903
12½ x 9½ in.
Courtesy of The Downtown Gallery

4. WEEHAWKEN SEQUENCE,
No. 20
1903
10 x 8 in.
*Lent by the William Hayes Ackland
Memorial Art Center, University of
North Carolina*



No. 11 *Fantasy of the Brooklyn Bridge, 1934*
LENT BY MR. AND MRS. HERBERT A. GOLDSTONE



No. 19 *Movement, Sea and Sky*, 1947
LENT BY THE WILLIAM H. LANE FOUNDATION





No. 14 *Two Boats at Sea, 1941*
LENT BY MRS. WALTER B. FORD II

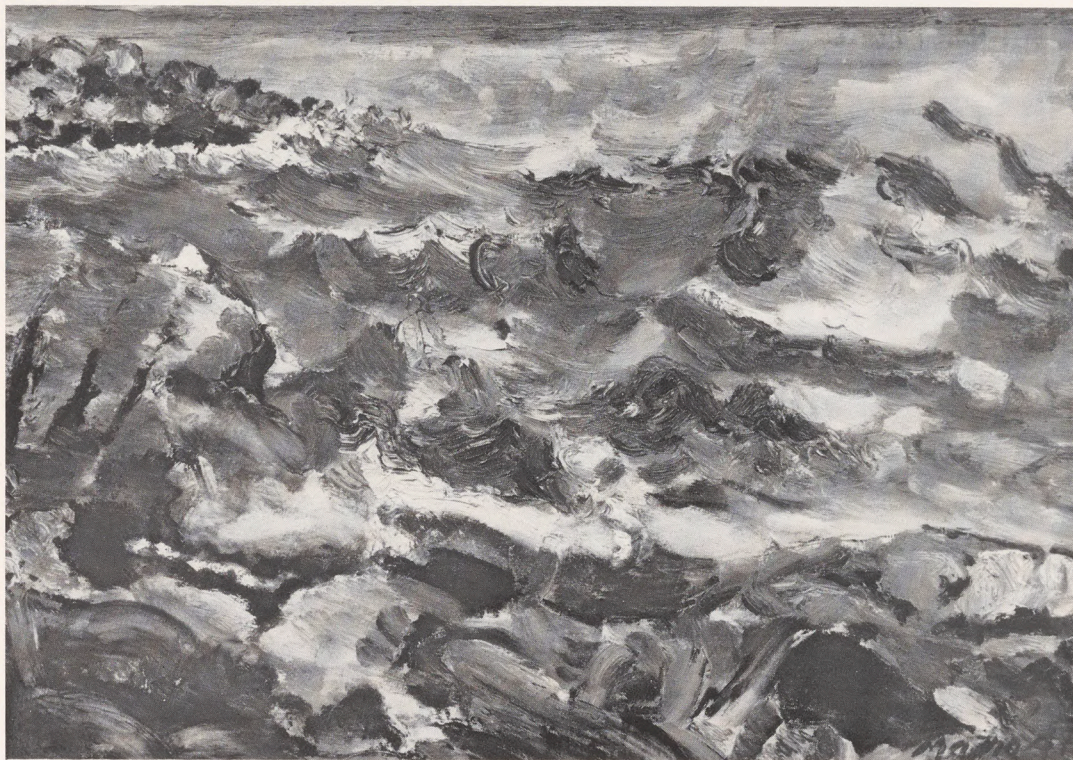
5. ROCK AND SEA, SMALL POINT,
MAINE
1931
22 x 28 in.
*Lent by The Cleveland Museum of
Art, Norman O. Stone and Ella A.
Stone Memorial Fund*

6. MID-MANHATTAN, NO. 1
1932
28 x 22 in.
*Lent by the Nathan Emory Coffin
Collection, Des Moines Art Center*

7. LOOKING UP FIFTH AVENUE
FROM 30TH STREET
1932
27 x 22 in.
*Lent by The Norton Gallery and
School of Art*

8. BRYANT SQUARE
1932
27 x 22 in.
Lent by The Phillips Collection

9. COMPOSITION, CAPE SPLIT,
No. 2
1933
22 x 28 in.
*Lent by Mr. and Mrs. Lawrence A.
Fleischman*
10. STUDY, NEW YORK
1934
22 x 28 in.
Courtesy of The Downtown Gallery
11. FANTASY OF THE BROOKLYN
BRIDGE
1934
14 x 18 in.
*Lent by Mr. and Mrs. Herbert A.
Goldstone*
12. FROM SEEING CAPE SPLIT
1935
23 x 29½ in.
Lent Anonymously
13. SEA AFTER HURRICANE,
CAPE SPLIT, MAINE
1938
23 x 30 in.
*Lent by the San Francisco Museum
of Art, Gift of Mrs. Henry Potter
Russell*
14. TWO BOATS AT SEA
1941
21¾ x 27¾ in.
Lent by Mrs. Walter B. Ford II



No. 15 *My Hell Raising Sea, 1941*
LENT BY MR. AND MRS. PHILIP STERN



No. 18a *Tunk Mountains, Autumn, Maine, 1945*
LENT BY THE PHILLIPS COLLECTION

15. MY HELL RAISING SEA
1941
23 x 29 in.
Lent by Mr. and Mrs. Philip Stern

16. BOAT, SEA AND ROCKS
1943
25 x 30 in.
Lent Anonymously

17. MOVEMENT, BOAT, SEA AND
SKY, MAINE
1944
22 x 28 in.
*Lent by Bishop and Mrs. Everett H.
Jones*

18. SEA AND BOAT FANTASY
1944
28 x 33 $\frac{3}{4}$ in.
*Lent by Mr. and Mrs. James S.
Schramm*

18a. TUNK MOHNTAINS, AUTUMN,
MAINE
1945
25 x 30 in.
Lent by The Phillips Collection

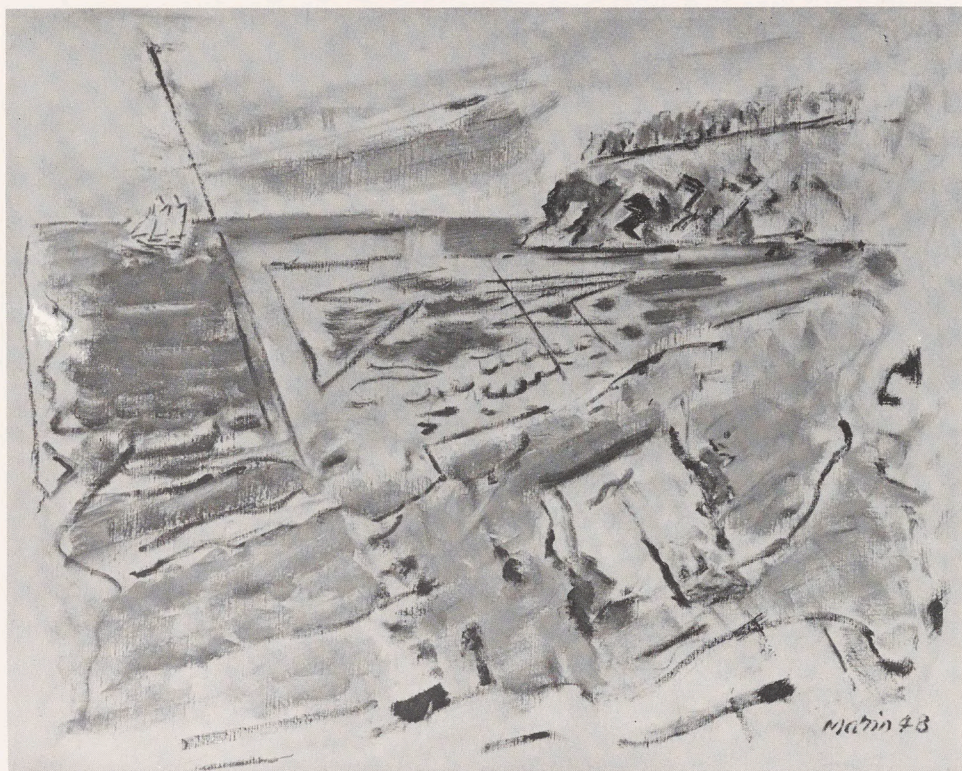
19. MOVEMENT, SEA AND SKY
1947
22 x 28 in.
*Lent by The William H. Lane Foun-
dation, Leominster, Massachusetts*

20. MOVEMENT, BOAT IN GREEN
AND RED SEA
1947
22 x 28 in.
Courtesy of The Downtown Gallery

21. MOVEMENT, BOAT AND
OBJECTS, BLUE GRAY SKY
1947
29 x 36 $\frac{1}{4}$ in.
*Lent by The Art Institute of Chicago,
The Alfred Stieglitz Collection and
Robert A. Waller Fund*

22. SEA AND ROCKS,
MT. DESERT, MAINE
1948
22 x 28 in.
*Lent by Mr. and Mrs. Roy R.
Neuberger*

23. PORTRAIT OF ROY WASS
WITH APOLOGIES
1949
25 x 30 in.
Lent by Mr. and Mrs. John Marin, Jr.



No. 22 *Sea and Rocks, Mt. Desert, Maine, 1948*
LENT BY MR. AND MRS. ROY R. NEUBERGER

24. LAUREL BLOSSOMS IN A VASE
1949
28 x 22 in.
Lent by Mr. and Mrs. Allan D. Emil
25. MORNING SCENE, SEA
AND LEDGES
1949
24 x 29 in.
Courtesy of The Downtown Gallery
26. MOVEMENT IN RED, COBALT
GREEN, BLUE AND UMBER
1950
22 x 28 in.
*Lent by Mr. and Mrs. Bertram N.
Linder*
27. MOVEMENT IN BROWN, OCHRE,
COBALT, GREEN AND UMBER
1950
22 x 28 in.
*Lent by Willard Straight Hall,
Cornell University*
28. MOVEMENT, LEAD MOUNTAIN,
NEW BEDDINGTON
1950
25 x 30 in.
Lent Anonymously
29. SEA PIECE
1951
22 x 28 in.
Courtesy of The Downtown Gallery



No. 31 *Ramapo River, New Jersey, 1952*
LENT BY MRS. EDITH GREGOR HALPERT



No. 30 *Apple Blossoms, Saddle River, New Jersey, 1952*
 LENT BY MR. AND MRS. RICHARD J. GONZALEZ

30. APPLE BLOSSOMS, SADDLE
 RIVER, NEW JERSEY
 1952
 22 x 28 in.
*Lent by Mr. and Mrs. Richard J.
 Gonzalez*

32. SEA FANTASY
 1952
 22 x 28 in.
Lent Anonymously

31. RAMAPO RIVER, NEW JERSEY
 1952
 22 x 28 in.
Lent by Mrs. Edith Gregor Halpert

33. SPRING No. 1
 1953
 22 x 28 in.
Lent by The Phillips Collection



No. 32 *Sea Fantasy*, 1952
LENT ANONYMOUSLY



No. 27 *Movement in Brown, Ochre, Cobalt, Green and Umber*, 1950
LENT BY WILLARD STRAIGHT HALL, CORNELL UNIVERSITY



No. 38 *Municipal Building, New York, 1912*
LENT BY THE PHILADELPHIA MUSEUM OF ART

watercolors

35. WHITE LAKE, SULLIVAN
COUNTY, NEW YORK, No. 1
1888
8 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.
Lent Anonymously
36. ALONG THE SEINE
1909
9 $\frac{1}{2}$ x 13 in.
Lent Anonymously
37. CLOUDS AND MOUNTAINS AT
KUFSTEIN, TYROL SERIES
1910
15 $\frac{1}{2}$ x 18 $\frac{1}{4}$ in.
*Lent by the Museum of Fine Arts,
Boston*
38. MUNICIPAL BUILDING,
NEW YORK
1912
18 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in.
*Lent by The Philadelphia Museum
of Art, A. E. Gallatin Collection*
39. BRIDGE, WITH NEW YORK
SKYLINE
1912
15 $\frac{1}{2}$ x 18 $\frac{1}{2}$ in.
Lent by Mrs. J. A. Vandenberg
40. ST. PAUL'S, LOWER MANHATTAN
1912
18 $\frac{5}{8}$ x 15 $\frac{3}{8}$ in.
*Lent by The Wilmington Society of
The Fine Arts, Gift of Mr. John
McHugh*
41. WOOLWORTH SERIES
1913
22 x 19 in.
Lent by Mrs. Eugene E. Meyer
42. FANTASY, SMALL POINT, MAINE
1914
18 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in.
Lent by Mrs. Edith Gregor Halpert
43. PORTRAIT OF JOHN, JR.
1915
16 $\frac{1}{4}$ x 14 in.
Lent by Mr. and Mrs. John Marin, Jr.
44. TREE FORMS
1915
14 $\frac{1}{4}$ x 16 $\frac{1}{2}$ in.
Lent by The Alan Gallery
45. WIND, MAINE
1916
16 x 19 $\frac{1}{4}$ in.
Lent by Mr. Fred L. Palmer
46. REGION OF ROWE,
MASSACHUSETTS
1918
21 $\frac{3}{4}$ x 26 $\frac{1}{2}$ in.
Courtesy of The Downtown Gallery
47. STILL-LIFE, VASE AND FLOWERS,
DEER ISLE, MAINE
1919
19 $\frac{3}{8}$ x 16 $\frac{1}{4}$ in.
Lent by Mr. and Mrs. John Marin, Jr.
48. THE RED SUN, BROOKLYN
BRIDGE
1922
21 $\frac{3}{8}$ x 26-3/16 in.
*Lent by The Art Institute of Chicago,
The Alfred Stieglitz Collection*
49. THE SEA
1922
16 $\frac{7}{8}$ x 20 in.
*Lent by Mr. and Mrs. Paul Strand,
Courtesy of The Currier Gallery of
Art*
50. SCHOONER AT REST
1922
16 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in.
*Lent by Mr. and Mrs. Lawrence A.
Fleischman*



No. 55 *Pertaining to Stonington Harbor, Maine, No. 1, 1926*
 LENT BY THE PHILADELPHIA MUSEUM OF ART

51. ISLAND, SUN AND SHIP
 1923
 16½ x 20 in.
Lent Anonymously

52. THE BLUE SEA
 1923
 13¾ x 17¼ in.
*Lent by The Art Institute of Chicago,
 The Alfred Stieglitz Collection*

53. MT. WASHINGTON, WHITE
 MOUNTAINS
 1924
 17 x 21¾ in.
Lent Anonymously

54. BUILDINGS, DOWNTOWN,
 NEW YORK
 1925
 20½ x 25 in.
*Lent by Mr. and Mrs. Bernard
 Heineman, Jr.*

55. PERTAINING TO STONINGTON
 HARBOR, MAINE, NO. 1
 1926
 13 x 16¾ in.
*Lent by The Philadelphia Museum
 of Art, The Alfred Stieglitz Collection*

56. MOVEMENT NO. 7, BOAT OFF
DEER ISLE, MAINE
1926
15¼ x 21½ in.
Lent by Mrs. Edith Gregor Halpert
57. MOVEMENT NO. 8, BOAT OFF
DEER ISLE, MAINE
1926
16 x 22 in.
Lent by Mr. and Mrs. Malcolm Chace, Jr.
58. MT. CHOCORUA, No. 5
1926
16¾ x 21¾ in.
*Lent by the Fogg Art Museum,
Harvard University*
59. FIELDS AND SKY
13¼ x 16½ in.
*Lent by The Corcoran Gallery of Art,
Gift of The Honorable Francis Biddle*
60. DEER ISLE, MAINE
1927
14¼ x 16¼ in.
*Lent by The William H. Lane Foundation,
Leominster, Massachusetts*
61. SCHOONER, DEER ISLE, MAINE
1928
16⅝ x 21⅝ in.
Lent by Mrs. Seward Johnson



No. 56 *Movement No. 7, Boat off Deer Isle, Maine, 1926*
LENT BY MRS. EDITH GREGOR HALPERT

62. SCHOONERS
1928
16 x 22 in.
Lent by Mr. and Mrs. Julian Eisenstein
63. MIDDLE MANHATTAN
MOVEMENT
1928
26 $\frac{1}{4}$ x 21 $\frac{1}{2}$ in.
Lent by the Munson-Williams-Proctor Institute
FRONTISPIECE
64. DEER ISLE, BOAT AND SEA
1928
14 $\frac{1}{2}$ x 18 in.
Lent by Mr. and Mrs. Kurt Wiener
65. MOUNTAIN NEAR TAOS
1929
17 x 22 in.
Lent by Mr. and Mrs. James S. Schramm
66. DANCE OF THE PUEBLO INDIANS
1929
21 $\frac{1}{2}$ x 28 $\frac{3}{8}$ in.
Lent Anonymously
67. NEAR TAOS, NO. 4,
NEW MEXICO
1929
14 x 20 in.
Lent by The Honorable and Mrs. L. Corrin Strong
68. NEAR TAOS, NEW MEXICO
1930
16 $\frac{3}{4}$ x 21 $\frac{1}{2}$ in.
Lent by the Roswell Museum and Art Center, Gift of Mr. and Mrs. Donald Winston and Mr. and Mrs. Samuel Marshall
69. MOUNTAIN FORMS,
NEW MEXICO
1930
13 $\frac{1}{2}$ x 17 $\frac{7}{8}$ in.
Lent by The Art Institute of Chicago, The Alfred Stieglitz Collection
70. BACK OF RANCHOS CHURCH
1930
15 $\frac{1}{4}$ x 20 $\frac{3}{4}$ in.
Lent by Bishop and Mrs. Everett H. Jones
71. NEAR SPRING VALLEY,
NEW YORK
1931
21 x 26 in.
Lent by The Fort Worth Art Association, Gift of the Champlin Oil and Refining Co.
- 71a. BOAT, SKY AND SEA,
SMALL POINT, MAINE
1932
15 $\frac{1}{2}$ x 20 $\frac{3}{4}$ in.
Lent by Mr. David M. Solinger
72. REGION OF BROOKLYN
BRIDGE FANTASY
1932
18 $\frac{3}{4}$ x 22 $\frac{3}{8}$ in.
Lent by The Whitney Museum of American Art
73. SHIP'S STERN ISLAND
1934
17 x 22 in.
Lent by Mr. J. Welles Henderson
74. GREEN MARINE WITH BOATS
1935
15 $\frac{1}{2}$ x 20 $\frac{1}{8}$ in.
Lent by The Norton Gallery and School of Art



No. 89 *Sea Piece in Red*, 1951
LENT BY MRS. EDITH GREGOR HALPERT

- | | |
|--|--|
| <p>75. JUGGLER
1936
21$\frac{1}{4}$ x 30$\frac{1}{2}$ in.
<i>Lent by the Yale University Art Gallery, The Philip L. Goodwin Collection</i></p> | <p>78. CAPE SPLIT, MAINE
1941
15$\frac{3}{8}$ x 20$\frac{1}{2}$ in.
<i>Lent by The Art Institute of Chicago, Olivia Shaler Swan Collection</i></p> |
| <p>76. IN THE RING
1941
19 x 24$\frac{1}{2}$ in.
<i>Lent by Miss Martha Jackson</i></p> | <p>79. MT. KATAHDIN
1941
15$\frac{1}{2}$ x 21$\frac{1}{2}$ in.
<i>Courtesy of The Downtown Gallery</i></p> |
| <p>77. CIRCUS ELEPHANTS
1941
19 x 24$\frac{1}{2}$ in.
<i>Lent by Mr. and Mrs. Laurance S. Rockefeller</i></p> | <p>80. A COMPOSING, CAPE SPLIT,
NO. 2
1943
15 x 20$\frac{3}{4}$ in.
<i>Lent by the Joseph H. Hirshhorn Foundation, Inc.</i></p> |

81. RELATED TO THE SEA
1944
15 x 20 in.
Lent by Mr. and Mrs. Irving Brown

82. FROM FLINT ISLE, No. 1
1947
15 $\frac{1}{8}$ x 20 $\frac{3}{8}$ in.
Lent by The Corcoran Gallery of Art
COVER ILLUSTRATION

83. ADIRONDACKS, AT LOWER
AUSABLE LAKE
1947
14 $\frac{5}{8}$ x 20 $\frac{1}{8}$ in.
Lent by The Phillips Collection

84. PEACH TREE IN BLOSSOM, No. 3
1948
16 x 19 in.
Lent by Mr. and Mrs. Harry Lynde Bradley

85. FROM CAPE SPLIT, No. 2
1948
15 x 20 $\frac{1}{2}$ in.
Courtesy of The Downtown Gallery

86. APPLE ORCHARD IN BLOOM
1949
15 $\frac{1}{4}$ x 20 $\frac{1}{2}$ in.
Lent by Mr. and Mrs. Bernard Heineman, Jr.



No. 90 *Sea Piece, 1951*
LENT BY MRS. DONALD S. GILMORE, COURTESY, ART CENTER,
KALAMAZOO INSTITUTE OF ARTS

87. TUNK MOUNTAINS SERIES, No. 3
1950
15 x 20½ in.
Lent Anonymously
88. MOVEMENT, SEA WITH FIGURES
1950
15 x 20¾ in.
Lent by Mr. Nathaniel Saltonstall
89. SEA PIECE IN RED
1951
14 x 20 in.
Lent by Mrs. Edith Gregor Halpert
90. SEA PIECE
1951
12½ x 17½ in.
*Lent by Mrs. Donald S. Gilmore,
Courtesy, Art Center, Kalamazoo In-
stitute of Arts*
91. TUNK MOUNTAINS
1952
14 x 19½ in.
Lent Anonymously

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